

# The Beatles

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AUGUST 1963

MONTHLY BOOK



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# The Beatles Book

AUGUST 1963

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EDITOR: JOHNNY DEAN

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## Editorial

Hi!

I MUST BEGIN my first editorial for The Beatles Book by thanking all of you who wrote to me, or to The Beatles themselves, because it was your letters more than anything else, which helped to give GEORGE, JOHN, PAUL and RINGO their very own monthly magazine.

I, PERSONALLY, am very honoured to be their editor, because I think they're just about the greatest thing that ever happened to British pop music.

IN THIS FIRST ISSUE each of the boys, and their manager Brian Epstein, have a short introductory feature. Later on, we'll be giving you the full story on each of them in turn. But that will take quite a few editions of The Beatles Book.

ALSO IN No. 1 are the "firsts" of many regular features—The Official Beatles Fan Club Newsletter by Anne Collingham—This Month's Beatle Song—Beatle News—Letters from Beatle People—AND, of course, lots and lots of the best pics we can lay our hands on.

THE BEATLES are all wonderful performers and personalities and I'll always try and give each of them one quarter of the Book. In some issues this may not be possible and you will find that one of the boys hasn't got as many pics as the others. But, don't worry, because I'll make it up to him in the following edition.

IF YOU HAVE any comments or suggestions to make for YOUR Beatles Book don't forget to write them down and send them to me.

LETTERS to The Beatles, themselves, or applications to join the Fan Club, on the other hand, should always be sent direct to Monmouth Street, where the Fan Club lives.

I MUST JUST mention that in No. 2 we will be starting "A TALE OF FOUR BEATLES." This is the true story of their fantastic rise to success and something you won't want to miss. Plus all the goodies I've already mentioned.

See you soon.

Johnny Dean

Editor.

Beatle People rushing to get autographs when the boys and George Martin arrived at the recording studios to record their next single "She Loves You."



**The Official**

# *Beatles* **FAN CLUB**

First Floor, Service House,  
13 Monmouth Street, London, W.C.2

## **NEWSLETTER**

**August 1963**

### **Dear Beatle People,**

I think it is a terrific idea to have this new monthly magazine devoted entirely to our favourite foursome—**John, Paul, Ringo and George**. And I'm particularly pleased that the editor has decided to give over a regular page to **THE OFFICIAL BEATLES FAN CLUB** so that I can keep in touch with everyone each month.

Since the Fan Club Page in this very first issue is going to be read by a whole lot of folk who are not, as yet, members of the Club I hope I may be forgiven for ploughing back over familiar ground so that *everyone* knows exactly how our ever-swelling organisation works.

Before I became National Secretary and we opened the Club's central headquarters in London (at the beginning of June), Bettina Rose (Southern) and Freda Kelly (Northern) had been running two separate branches of the Club for their respective halves of the country. Now these two branches have been brought together and, no matter what part of the U.K. our members live in, everybody's file cards are kept at my office in London.

There's no question of anyone having to re-join. Even if you received your membership card from Bettina in Surrey or Freda in Liverpool you'll still be hearing from me every time we've got a new National Newsletter in print.

Since June we've been able to set up a network of Area Secretaries throughout the country with Bettina looking after the London and Surrey region, Freda looking after



the Lancashire region and a host of other equally helpful girls organising all the local activities in different counties from Devon to Durham and from Essex to Northern Ireland!

Occasionally some of these Area Secretaries like to advertise in their local papers and they have a good supply of application forms to send out to anyone who wants to join. BUT EVEN IF YOU RECEIVE AN APPLICATION FORM FROM AN AREA SECRETARY IT SHOULD BE RETURNED DIRECT TO ME IN LONDON—AND IF THIS IS NOT CLEARLY STATED ON THE APPLICATION FORM YOU RECEIVE IT IS PRETTY OBVIOUS THAT SOMEONE WHO ISN'T ONE OF OUR OFFICIALLY APPOINTED AREA SECRETARIES IS TRYING TO SET UP AN UNAUTHORISED BRANCH WITHOUT THE NECESSARY PERMISSION. ALL THE CLUB'S STATIONERY—including MEMBERSHIP CARDS AND LIFE-LINES—CARRIES MY NAME AND THE FULL ADDRESS OF THE CENTRAL LONDON HEADQUARTERS.

We have just finished sending out many thousands of copies of the Club's Summer Newsletter but a completely new one will be printed and mailed to all members towards the end of the year. In the meantime everyone is receiving a new edition of our Life-lines sheet complete with a very large (12-inches by 8-inches!) photograph of The Beatles.

Before I finish here's all the information you need if you are not a Fan Club member and you'd like to join. If you haven't already written in for an application form JUST WRITE YOUR FULL NAME AND ADDRESS (VERY CLEARLY AND IN BLOCK CAP. LETTERS, PLEASE!) ON A SHEET OF PAPER. BUY A FIVE SHILLING POSTAL ORDER AND MAKE IT PAYABLE TO "THE OFFICIAL BEATLES FAN CLUB." ENCLOSE THE COMPLETED SHEET AND THE POSTAL ORDER WITH A STAMPED (THREEPENCE) ADDRESSED ENVELOPE AND SEND TO ME AT THE CLUB'S NATIONAL HEADQUARTERS SHOWN ABOVE THIS LETTER. WHEN I SEND OUT YOUR MEMBERSHIP CARD I'LL LET YOU KNOW THE NAME AND ADDRESS OF YOUR LOCAL AREA SECRETARY BECAUSE IT MAY WELL BE THAT SHE'LL BE ORGANISING REGIONAL ACTIVITIES WHICH YOU'LL WANT TO KNOW ABOUT.

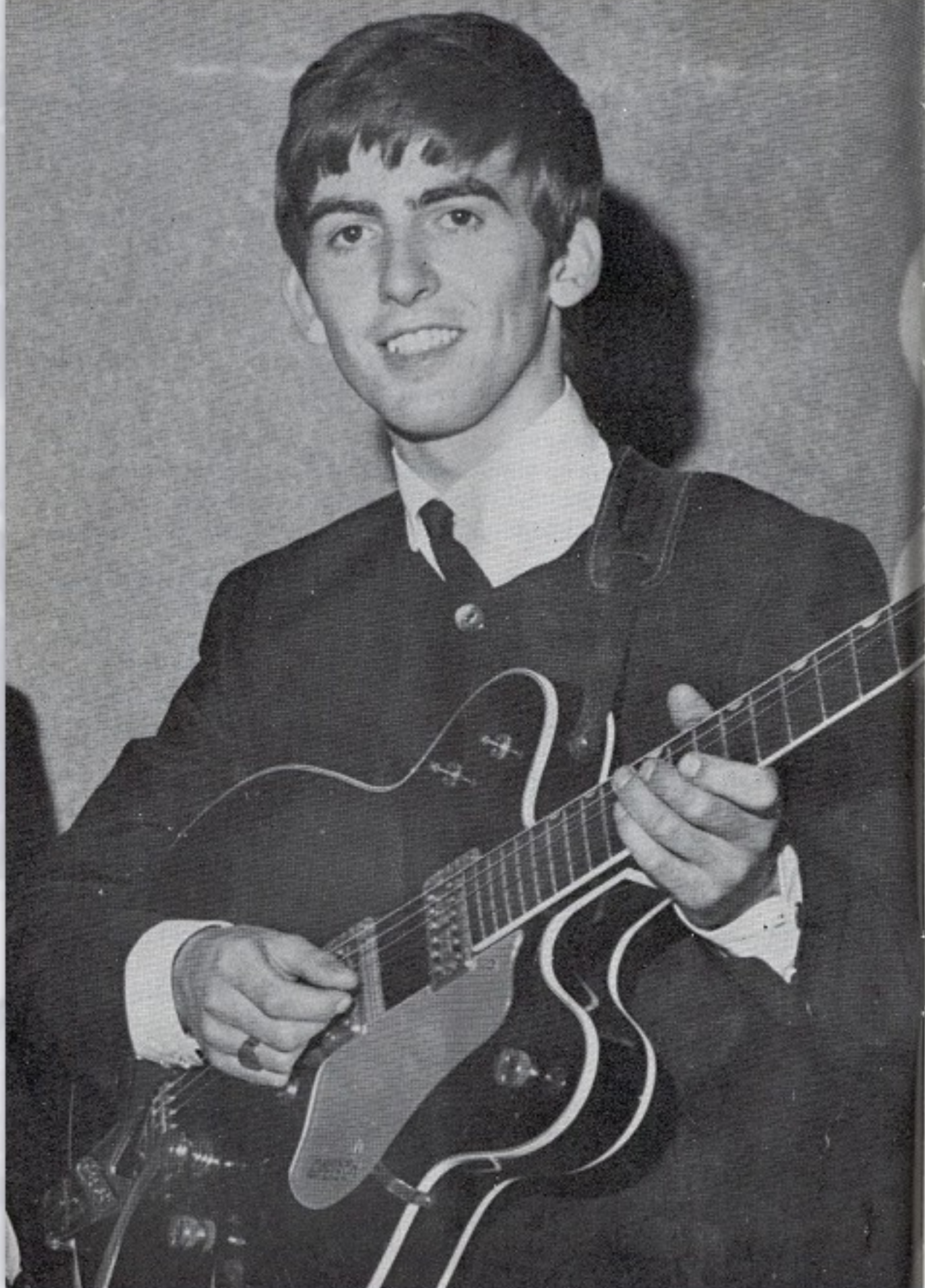
Looking forward to meeting you all again on this page next month,

Lots of good luck,



ANNE COLLINGHAM,  
National Secretary  
of The Official Beatles Fan Club.







# On Lead Guitar

## GEORGE HARRISON

**G**EORGE HARRISON and barbers don't get on well. He constantly says that his pet hate is having his hair cut. He first met fellow Beatle John Lennon in the fish-and-chip shop by his school and his immediate reaction was: "He's a good lad. He doesn't get his hair cut, either."

Quick to smile, alert, George operates on lead guitar but is also efficient on drums and piano. Guitar is the main hobby of his life, though, and he says: "One day I want to sit down, give it a lot of thought—and come up with a completely revolutionary idea for a new guitar. They could call it the Harrison Guitar . . ."

### Spare Time

"**C**HET ATKINS is, for me, the greatest instrumentalist of 'em all. A fabulous technique. But I'm also very fond of the Duane Eddy group. Duane is a fine musician, too. Really, that's how I spend most of my spare time, just listening to records by favourite artists—and they inspire me to get out my own guitar and play a little just to an audience of only me."

George, at school, found it easy to express himself in art classes but slumped badly when it came to marks for subjects like mathematics or history. At Dovedale Road Primary School in Liverpool, he was a sports fanatic. Any sports soccer, cricket, athletics, swimming. Had he persisted, he could have reached quite a high standard. "But by the time I went to Liverpool Institute High School, I'd lost all interest in sports," he says.

### Clothes

"**I** SUPPOSE I quite enjoyed those school-days—what a long time off they all seem now. But I must say my version of the school uniform didn't go down very well with the masters, specially the headmaster. I used to do myself up in tight trousers, waistcoat and suede shoes. I reckoned it was all very fashionable, but obviously the ones in charge had a different view of what should be worn."

George is just short of six feet tall, weighs more than a stone less than the other two at 5 ft. 11 in. He weighs in at 10 stone 3 lb. He has a sister, Louise, and two brothers, Peter and Harry. And he was born on February 25, 1942, just four months before youngest Beatle Paul McCartney.

"Apart from girls, and listening to records with girls, I put driving as my big hobby. I thoroughly enjoy a long drive, but though I rate myself good behind the wheel, I'm not so sure the police agree."

### One Day

"**N**OW the money is coming in, I can indulge myself that bit more than before. But I'm not a big spender. One day, I'd like to buy a big house somewhere quiet, but for the meantime I just buy whatever I like in the way of clothes and records."

"S'Funny. Once I just used to date girls and that was that. Now people seem interested in why I like certain types of girls and they ask for tips and hints and that sort of thing."

"Well, my own tastes run to small blonde girls who can share a laugh with me. That sense of humour is all important to me, but I do like to be able to switch moods as quickly as I do. Anyway, I date

as often as we get a night free, which doesn't add up to much dating these days! No, there's nobody regular. It wouldn't be fair on her, not with us as busy as we are right now."

### Jelly Babies

**G**EORGE cops at least his fair share of the fan-mail for individual Beatles. His taste for jelly-babies—he shares this with John Lennon—caused panic at one time. Hundreds of pounds of "babies" poured in for him. He once sang a song called "Three Cool Cats" and was besieged by parcels containing china cats. And Teddy Bears—he gets plenty of those.

"With so much travelling, I sometimes get behind on answering fan-mail," he confesses. "I don't seem to get marriage proposals through the post, but I do try and answer any letters that really need an answer. Lotsa girls ask what age I feel is best for marriage. The truth is there is no such age—it's just when you feel you ought."

### Perfectionist

**G**EORGE lavishes praise on his parents, Harold and Louise Harrison. Though not particularly musical themselves, they helped him a great deal . . . "simply by not complaining at the racket I kicked up when I first started learning instruments," he says. "I think they're very proud of all of us now."

Though R and B music figures so strongly on the Beatles' scene, George likes listening to C and W and to Spanish guitar, as long as both are well played. He's a perfectionist. He's a key figure in the Beatle sound. He's thoroughly likeable. And he's unhappy only when he HAS to go to get a haircut!







# On Rhythm Guitar

## JOHN LENNON

**O**NCE upon a not so long ago, two lads from Liverpool played before an appreciative audience in Reading, Berkshire, as the Nurb Twins. One was Paul McCartney. The other was John Lennon. John WINTON Lennon—rhythm guitarist of the four-handed Beatles.

### Rumours

**J**OHNN LENNON, brown-eyed, brown-haired, also plays harmonica, drums and tinkers on piano. Short-sighted—so much so that unhappy rumours have been circulated that he is slowly going blind. This is untrue, but John admits:

"For rehearsals, and most of the time off-stage, I do wear heavy glasses. On stage, without them, I can't see very far into the audience. Maybe this is just as well—I can't pick up any expressions on the faces of those who aren't digging our act. That helps me to feel self-confident. I only know an audience is there by their noise—the screams and all that."

At 5ft. 11in. ("well, let's settle for six-foot"), John is the same height as both Paul and George. He's also the heaviest—at 11 stone 5lb. just one pound heavier than his long-time mate Paul.

### Art Student

**J**OHNN was educated via Dove-dale Primary School, Quarry-bank Grammar School and then Liverpool College of Art. Art, in fact, was the subject at which he really shone. "Maths and science proved my downfall on more than one occasion," he recalls. "Anything to do with figures had me baffled." John grinned. "Now

I can say that figures are one of the chief interests of my life . . . !"

### Family

**H**IS interest in music really started with his mother, Julia. She, unfortunately, died before John reached stardom in the business, but she played an important part early on in his musical days by teaching him banjo. John now lives with an aunt, Aunt Mimi, who is "knocked out" at the way The Beatles have hit the top.

"My mother used to accompany her songs on banjo," said John. "Dad sang, too. But there isn't much time for family get-togethers nowadays—I've really only got Julia and Jacqueline, step sisters to me. But even if spare time is pretty sparse, I don't think I'd change anything about life at the moment—except to try and avoid that 'orrible business of getting up at five o'clock in the morning sometimes to go off on long-distance dates."

"People often ask what I'd do if I couldn't earn my living as a musician any more. It'd be a nightmare to me if that DID happen, but I'd definitely go on writing. I spend most of my spare time writing material and I guess my main aim is to keep on writing hit songs."

### Big Ambition

**"B**UT I must produce a stage musical one day. That's definite. It'd be a big challenge, but I'd enjoy it. I honestly enjoy writing . . . writing anything. It makes me laugh, if you see what I mean!"

John is fast with the wise-cracks, speedy to pick up a new musical idea. If a radio producer asks him for the immediate ad-lib, John obliges. No hesitation, no embarrassment. An agile mind ploughs

fast through several alternatives, then he picks out the right one for the right occasion.

He talks fast, always with that hint of good humour. He can deliver a crushing retort with a dead-pan face so that the full importance doesn't sink in immediately.

"This new craze for The Beatles is fantastic," he says. "I've met such a lot of interesting people in the past few months. Of course, the money is very nice to have, too. One day, maybe, I'll branch out away from the music business. Only in the sense of financing something different. Maybe some high-class clothes shops. I spend most of my money, these days on clothes—so if I owned the shop I'd be able to give myself a discount."

### No Bright Colours

**"M**Y own tastes in clothes run from suede to leather, or cord or denim. The only thing I don't like is anything in a really bright colour."

John's birthday is October 9. He's still only 22, a one-time art student who has now written over 100 songs with Paul McCartney. Sonny Terry is his favourite musician and he listens admiringly to discs by Little Richard, Chuck Jackson, Chuck Berry, Mary Wells—and, among the groups, The Miracles, Shirelles, Chiffons and Marvelettes. He doesn't analyse his tastes. . . . "I just like that style of singing."

He sometimes relaxes by going to the cinema—specially if Brigitte Bardot is in the movie. But sleeping occupies him deeply. Driving, cars—they leave him cold.

John Lennon is uncomplicated, yet complicated. But he's determined to become a first-rate writer, maybe even to top his present "name" as singer and musician.







# On Bass Guitar

## PAUL McCARTNEY

**J**AMES PAUL McCARTNEY is so often regarded as the Elder Statesman of the Beatles—but the fact is that he didn't see the light of day until June 18, 1942, and is the youngest of the batch. Left-handed bass guitarist, prolific songwriter, enthusiastic conversationalist... lists his favourite off-stage hobbies as writing things and bird-watching.

Paul is brisk, business-like, alert. He looks taller than the others but is actually precisely the same height as John Lennon and George Harrison. Weighs in at 11 stone 4 lb—an athletic sort of frame, topped by dark brown hair. The eyes, always on the move (from bird-watching!), are hazel in colour, deeply intense.

### Razz-a-ma-tazz

**P**AUL'S mother, Mary McCartney, is dead. But his father, James, can take credit for some of Paul's interest in music. Some thirty years ago, he led his own group, Jim Mac's Jazz Band.

Says Paul: "Dad always encouraged me to take up music. He likes our sound, I think—but sometimes says we're away from home a bit too much. He put up with my practice sessions for years which shows he's a brave man."

"Would he have liked to be anything but a musician?" Sure—he'd have liked to have been clever!"

Sometimes Paul's career seems studded with things back to front. His main childhood memories are of writing back to front—a habit he's got out of. And of pedalling his bicycle back to front, on the theory that he was actually doing it the right way!

### Was Rhythm Guitarist

**P**AUL originally played "ordinary" guitar with the group—and once filled in on piano during one of the Beatles' trips to Germany. His turn on bass came about when former member Stu Sutcliffe died.

"Give me any time to myself and you'll find me listening to American records, specially rhythm 'n' blues," says Paul. "Anything by Chuck Jackson, the Miracles, Ketty Lester, Little Richard, or Marjorie Handrickson of the Raelets. You can mark down Juliette Greco for me, too—she looks fab as well as singing so well."

### Can't Add Up

**A**T school, Paul was a useful student of English literature but was pretty hopeless at geography and mathematics. A feeling of helplessness when confronted with simple sums is something common to all four Beatles. They have always leaned towards the more artistic subjects. And while John Lennon hates hair-cuts, Paul opts out on shaving whenever he can. Once he said he shaved with green tooth-paste—and was inundated with complaints from fans who'd tried it and found it didn't work!

### Big Spender

**"I** SUPPOSE I've become a bit of a big spender," said Paul, serious for a moment. "One day I'd like to buy a house and set everybody up in it—but just at the moment the money seems to run away on the little things, like clothes and food."

"I kinda relax with food. Otherwise, I just sleep, or play guitar, or smoke cigarettes. Films? Yes, I'm a fan. I go for Marlon Brando, Belmondo, Sophia Loren, Peter

Sellers. Oh, yes—and Juliette Greco.

"These hit records have done a lot for us. Somehow, we always felt we'd make it big one day. But this has been very sudden."

"We owe a great deal to our manager, Brian Epstein, you know. He's good. Astute and sympathetic... even when he's driving us very hard. Call him a good lad, dad!"

Paul, since his days at Liverpool Institute High School, has been very matey with George Harrison. They've developed a fast-chatting gag exchange style of conversation which can prove baffling at first hearing. He says he taught George his first guitar chord.

### Marriage

**M**ARRIAGE, one feels, will certainly be for Paul one day. He admits that the idea of domesticity appeals to him, but he won't be committed as to what would be the best age for him, to get married. "It'll just happen, I suppose," he says. And leaves it at that. "I get about 70-odd letters a week," he says. "And, believe me, some of them are very, very odd. I try to answer as many as I can, but it does take time. I hope the fans realise that. It's terrible to disappoint them, but we can only do so much in any one day."

Paul also dabbles on drums and banjo but there's no doubt that bass guitar is his principal interest. It's just that he likes to see how other instruments work... so he can understand their problems.

"Song-writing is very important to me," he says. "John and I work well together on this. We don't seem to have any shortage of ideas. What knocks us out is the way some of the top Americans are so interested in working our material."

That's Paul McCartney. Artistic, ambitious. An expert bird-watcher, too!







# On Drums

## RINGO STARR

**R**INGO STARR—the last to join the Beatles. A drummer of real ferocious efficiency. Shortest (at 5 ft. 8 in.) in the group; also the lightest (9 stone 6 lb.). The only blue-eyed one of the four. A happy-go-lucky type... but who still remembers with horror his first appearance at the massive Liverpool Empire, when the curtains swirled back to reveal Ringo still in the process of setting up his drum kit!

Ringo is also the only Beatle to have changed his name for show business purposes. Starkey is the family name—and his parents, Elsie and Harry, gave him the first name Richard, soon shortened to Dick. "Ringo" came about because he wears a minimum of three highly colourful rings on his fingers.

An expressive face has Ringo. Expressive hair, too, dark brown in colour and flop-happy as soon as he starts belabouring his drum kit. It crinkles down towards his eyes—eyes which mirror the excitement of the music he pounds out.

### Schooldays

**A**T school age, Ringo journeyed from Saint Silas Infants' School, to Dingle Vale Secondary Modern, to Riversdale Technical College. His school interests? "Not so many," he admits. "I was pretty good at handicrafts—any sort of thing just so long as I could make something, use my hands to create."

"Don't talk to me about the more usual subjects. I was

terrible at maths and English. Sporting things didn't really appeal to me. Even now I don't find myself following any special club or team. I don't even bother to read the results. The thing is that music is a full-time business and I wouldn't change it for the world.

### His Secret Ambition

**"I** WOULD have been an engineer, I think. I learned enough at that to be able to return to it should this music business ever fold up on me. And yet I also nurse this crazy ambition to become a motor racing driver.

"I'm crazy about driving—especially night-driving. Would I be good enough to make the grade as a professional? I dunno. All I can say is that I haven't had any convictions yet...!"

Ringo, 23 on July 7, is a thoroughly experienced drummer. Once upon a time he appeared in the Liverpool area with the Darktown Skiffle Group, then for three years he went round with Rory Storm and the ever-popular Hurricanes. Three seasons at Butlins' Holiday Camps, where he had to cope with anything and everything, added to his experience.

### A Full Professional

**W**ATCH him at rehearsals. When he's not actually playing, his hands and sticks are seldom still. He taps out incessant rhythms on his knees, on his snare-drum rim—on anything that doesn't make too much distracting noise. A full professional, able to pick up a cue instantaneously, able to improvise at the drop of a rim-shot.

Yet he says: "I've built up

my confidence over most things to do with drumming. But my main ambition now is to be able to play everything with either left or right hand. It's hard... needs plenty of practice... but it's coming along."

Ringo first met the other Beatles in the Jackaranda Club in Liverpool. He doesn't remember much about them individually, except there was a certain sadness about the occasion because their original bass guitarist, a talented young man named Stuart Sutcliffe, had died tragically earlier that year—1962. "I recognised immediately that they were all good musicians and that I'd be more than happy with them," he says now.

### Ringo—Business Man

**N**OW the money is pouring in and Ringo is a star. He can think in terms, perhaps, of investing some of his loot in a business. He would go for a ladies' hairdressing salon, he thinks. His parents always thought that would be a good and profitable line for him, despite his own unruly locks. Or perhaps he'd dabble in a car hire firm. That love of cars and driving is never far from his mind.

Relaxation? Ringo admits: "Sometimes I find it hard to unwind, specially after a series of one-nighters. I don't go mad with my free time, though. Maybe I'll just stay at home and listen to records or watch TV. Musically, I go for Rhythm 'n' Blues or Country 'n' Western—I get a great kick out of listening to singers like Brook Benton, or Dinah Washington, Della Reese or Patsy Cline. I collect discs by the Shirelles, too—they've got a very fine feeling for their sort of music."

And so has Ringo Starr for HIS sort of music.











# LETTERS from Beatle PEOPLE

In this first edition I am printing letters sent to Beat Monthly or to the official Beatles Fan Club. In No. 2 all the letters will be from genuine Beatle Book readers. J. D.

Dedicated to the Fabulous Beatles.

John, George, Ringo, Paul, really do please us all,

So let's hear more of this great 4

They really swing and beat the floor,

We dig their records everyone, They're full of beat and lots of fun,

They know how to Swing, Twist and Move, and certainly do get in the groove.

They've got the looks that beat the lot,

Their hairstyles no one else has got,

Their smiles are so really sweet, that they would take a lot to beat.

Ringo's "Boys" is a fabulous noise, and John's "Twist and shout" really knocks us out,

George's secret we all want to know, and Paul's "Taste of honey" has a wonderful flow.

Dearest Beatles we love you all,

You really do top them all,

So can't we come and cook for you,

And also do the housework too.

by Carol Weeks and Pattie Lloyds,  
Kerswell Priory, Cullompton, Devon.

Dear Beatles,

Please could you change your name?

To me you'll never be the same.

Since podding the peas last Sunday morning.

There amongst them without warning:

A Beetle—ugh.

P.S. Happy Birthday Ringo.

Yours sincerely,

Mary Beamond, Shrewsbury.

My Life Lines.

Address: Davyhulme, Urmston, Nr. Manchester.

Birthday: 14th October '46.

Birthplace: Urmston Cottage Hospital.

Height: 5 ft. 4 in.

Eyes: brown.

Instruments played: guitar, piano, comb and tissue paper, tin drum.

Occupation: College student.

Favourite dishes: George, John, Paul, Ringo.

Favourite clothes: suede, leather, suits, shoes, Beatle suits.

Favourite instrumentalists: George Harrison, Duane Eddy, Chet Atkins.

Favourite composers: McCartney-Lennon, G. Marsden, Corbishley-Edge, Tchaikovsky.

Favourite singers: George Harrison, John Lennon, Paul McCartney, Ringo Starr, Gerry Marsden, Roy Orbison, Del Shannon, Buddy Holly, Freddie Garratty.

Favourite groups: Beatles, Gerry and the Pacemakers, Swinging Blue Jeans, Searchers, Hollies, 4 Seasons, Shirelles, Big 3, Duane Eddy Group, Dakotas.

Favourite music: R & B, R & R, C & W, Spanish Guitar, Tchaikovsky.

Favourite possessions: Beatles L.P., singles, 124 photos.

Personal Ambition: to go out with one of the Beatles.

Hobbies: Beatles, collecting photos of Beatles, playing Beatles discs, assembling Beatles scrap book, writing letters especially to Beatles, Cavern stomping, T.V. and radio when Beatles are on, driving, records, playing guitar.

Favourite songs: Love me do, P.S. I love you, Baby its you, Do you want to know a secret, (NOT by Billy J.), Taste of honey, Theres a place, Twist and shout, I saw her standing there. Misery, Anna, Boys, Ask me why, Please please me, Chains, From me to you, Thank you girl, Long tall Sally, Money, Too much monkey business, Away from you, God save the Queen.

Biggest thrill: Meeting George at his house and later George and Gerry at Allerton Golf Club.

Biggest disappointments: Being ill when the Beatles came to the Oasis in Manchester. Not getting tickets for the Beatles radio recording of the Beat Show on July 3rd in Manchester.

Christine Edge

Dear George,

I was pleased to hear that you were on Saturday Club today. But after hearing you I'm not so sure. I was in the scullery when suddenly I heard you singing "Roll over Beethoven." I rushed to turn the wireless up, tripped, lost my shoe and broke my toe-nail. Now I can hardly walk as my foot is hurting so bad. So I think that your autograph would compensate for my disablement.

Hoping to hear from you,

Christine Kettle,  
Surrey.

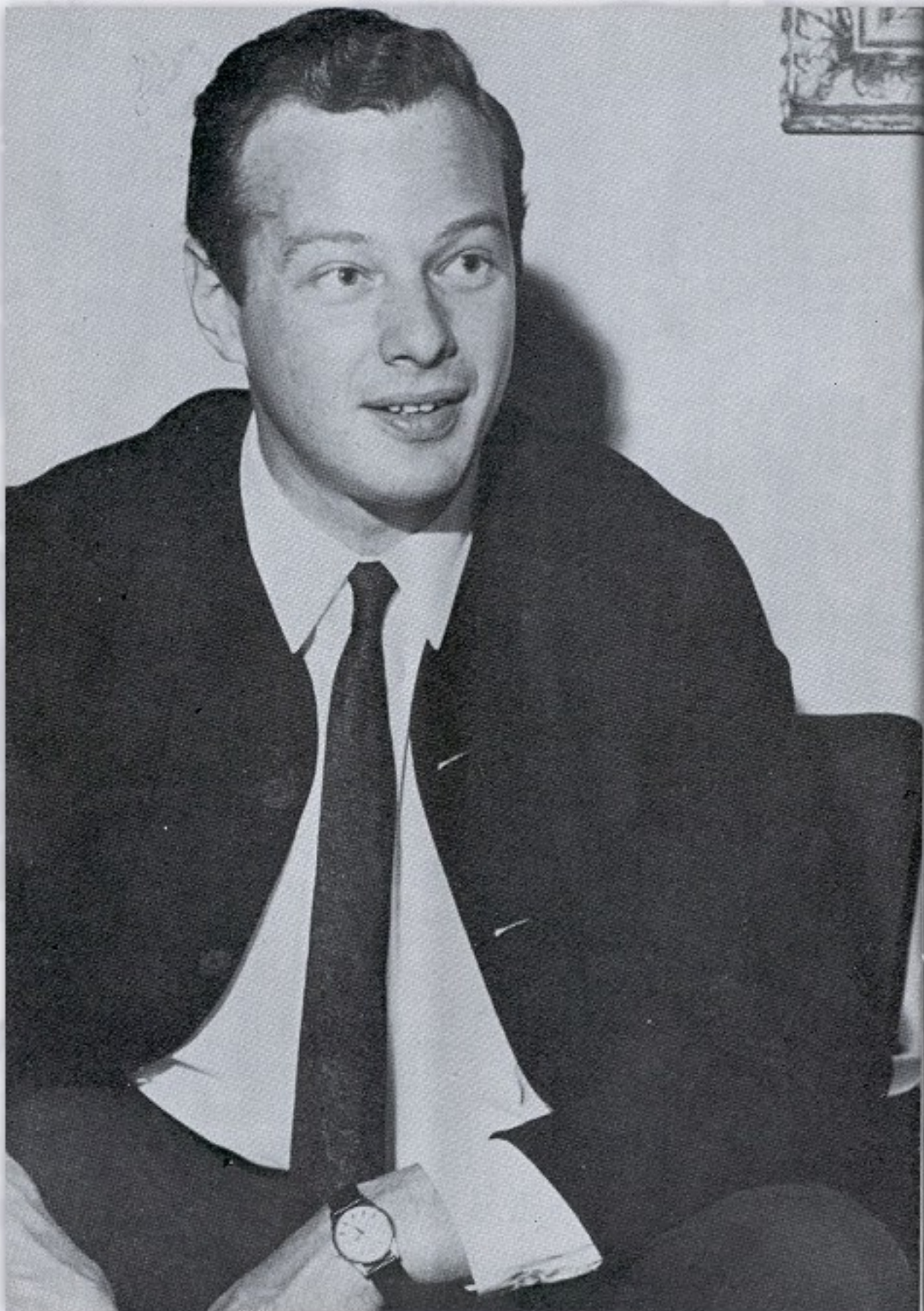
Ringo, Paul, John and George get down to a signing session  
on your autograph books.













# *Their Manager* **BRIAN EPSTEIN**

**H**AVE you ever wondered what it must feel like to be the manager of a chart-topping disc star? Imagine the Palladium people telephoning you to talk terms and the record companies sending out their talent scouts to see what other goodies you've got amongst your pop stock!

A fair number of astute and influential music business moguls have found themselves in that envied position but only one man in Great Britain knows what it feels like to have his artists occupying not just the top one but the top THREE positions in the hit parade at the same time. He is 28-years-old Brian Epstein, director of Nems Enterprises, the Liverpool concern, which controls and guides the professional lives of **The Beatles**, **The Fourmost**, **Gerry and The Pacemakers**, **Billy J. Kramer**, **The Dakotas**, **The Big Three** and **Tommy Quickly**.

At the earliest stages of his adult career Brian Epstein was more concerned with dining suites and wardrobes than with disc sessions and one-night stands. He had gone into his family's extensive furniture business on the outskirts of Liverpool. Failing to see himself as a long-term enthusiast in this particular line Brian made a timely switch to something entirely different. For twelve months he attended the Royal Academy of Dramatic Art in London. At the end of this period he found he didn't want to become a professional actor and returned to Liverpool. He took with him a faultless speaking voice with a quality of diction which could do justice to even the most frightening passages of Shakespeare.

So far as the management/direction of artists was concerned it all started happening for Brian in 1961. At this time he was running several of Liverpool's largest record-retailing stores and whenever customers asked for specific out-of-stock records Brian would make a point of satisfying their requirements. In 1961 people were beginning to ask him for records by a local group called **The Beatles**. Fascinated by the group's name and obvious reputation Brian took himself underground to Liverpool's famous subterranean basement of beat, **The Cavern**, where **The Beatles** were giving forth with knock-out performances of things like "Twist And Shout," "Love Me Do" and "Long Tall Sally."

Several confabs later Brian had signed the fabulous foursome to an exclusive contract. For almost a year Brian watched his discoveries consolidate their position as the North West's favourite beat boys. He spent hours and days giving advice and encouragement which ran the grooming gamut from clothes and hair styles to

choice of instruments and venues. Gradually **The Beatles** moved from small clubs to large ballrooms and from large ballrooms to luxury theatres.

By the middle of 1962 Brian was convinced that the time was ripe for a trip to London and a series of interviews with some of the country's leading recording managers.

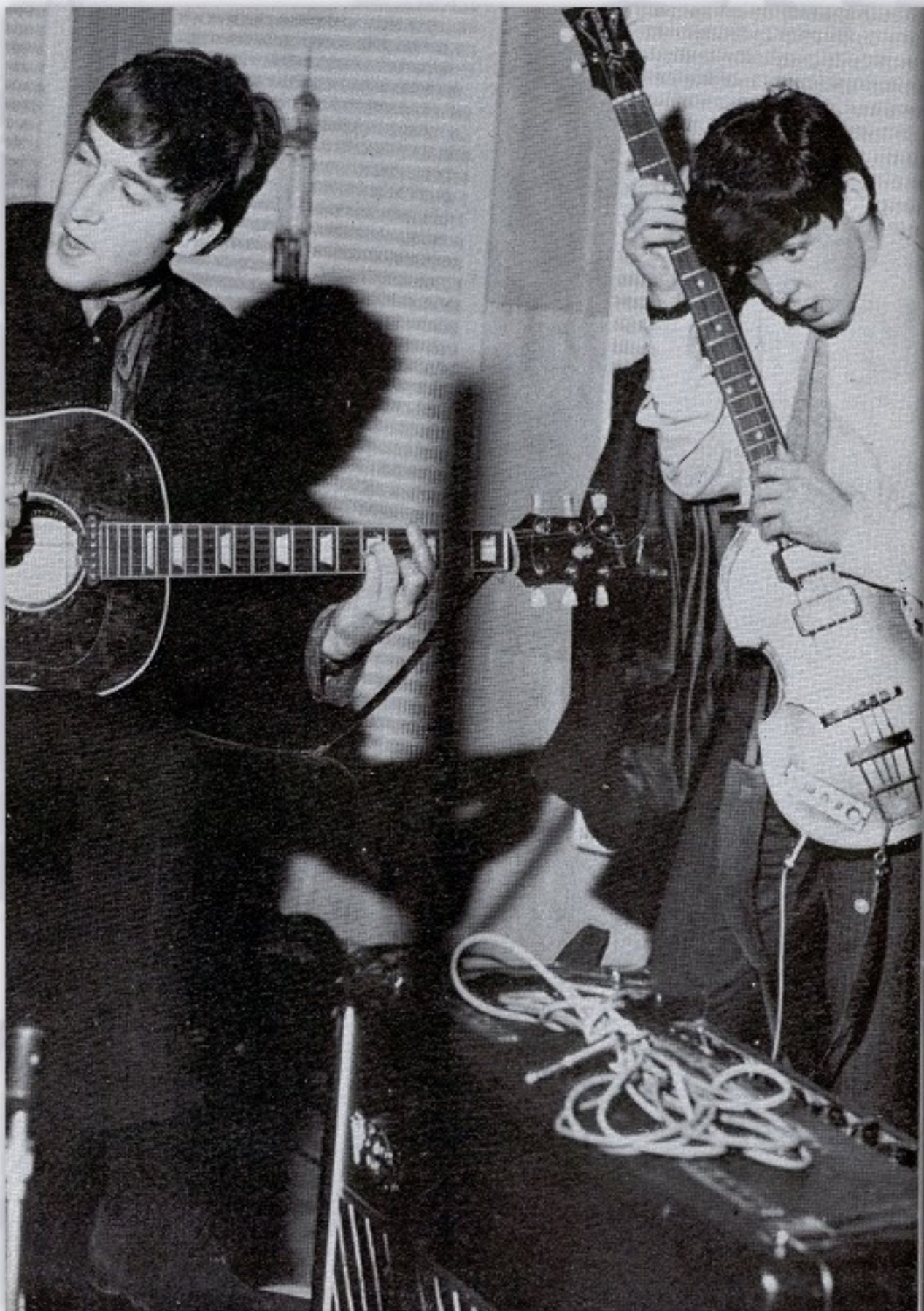
Clutching a precious leather bag laden with **Beatle**-filled recording tapes Brian planned to the capital. "Eventually I was able to play my set of tapes to George Martin at E.M.I. That meeting and George's favourable reaction to everything he heard on the tapes led to the release of **The Beatles'** first Parlophone single three months later in October."

That Brian has a keen ear for chart-type sounds is obvious from the enormous success being enjoyed by his star-spangled roster of recording artists. Although it has left him with very little leisure time, Brian has continued to keep in closest contact with each group. He spends his time planing and training around the U.K. in a series of cross-country sprints so that he can attend concerts, recording sessions, television programmes and radio shows which involve Nems chart giants.

Brian is calm, cool and confident by nature but he still gets a tremendous kick out of hearing that any one of his artists has entered or re-entered the Top Twenty with a new release. He talks quietly, thinks briskly, dresses immaculately, plans brilliantly and works diligently. His relationship with the members of his groups is a close and unusually trouble-free one for his forthright business acumen is tempered by an acute personal understanding of their likes and dislikes. They, in turn respect the wisdom of his decisions and the value of his counsel upon all matters connected directly or indirectly with their busy new lives as part of Britain's entertainment scene.

Ever since the first week of April 1963 the Number One spot on the hit parade has been held by groups which are managed by Brian Epstein. In April it was **Gerry And The Pacemakers** ("How Do You Do It?"), in May it was **The Beatles** ("From Me To You"), in June it was **Billy J. Kramer** ("Do You Want To Know A Secret") followed by **Gerry And The Pacemakers** who are still at the pop peak with "I Like It" as this page goes to press in the middle of July. Throughout the later portion of this period **The Beatles** gave Brian a double honour by taking their "Please, Please Me" album to the top of the LP charts. Brian was now the manager of Nems Enterprises groups which headed the best-sellers in both the single and long-play departments! **TONY BARROW.**







*This Month's* **BEATLE** *Song*



***Love Me Do***

*Written and Composed by* **JOHN LENNON** *and* **PAUL McCARTNEY**

Recorded by the Beatles on Parlophone R. 4949

Love, love me do,  
You know I love you, I'll always be true.  
So please, love me do, Wo ho, love me do.

Love, love me do,  
You know I love you, I'll always be true.  
So please, love me do, Wo ho, love me do.

Someone to love, somebody new,  
Someone to love, someone like you.

Love, love me do,  
You know I love you, I'll always be true.  
So please, love me do, Wo ho, love me do.

The Beatles had been on record before they recorded "Love Me Do" but this number laid the foundation for all their following successes. It never reached the Top Ten, but it still sold nearly 100,000 copies.

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JOHN and PAUL run through a number before their recent recording session  
at E.M.I.'s ST. JOHN'S WOOD STUDIOS.







# *Their Recording Manager*

## GEORGE MARTIN

**A**NY superstitious fears which E.M.I. recording manager George Martin may have had about the figure 13 must have been dispelled in the last 13 months. One year and one month ago George heard The Beatles for the first time—just as he was about to begin his 13th year with the E.M.I. group of labels. Despite his instant enthusiasm about the potential of The Beatles, George could never have imagined that this quartet (plus a neat little Beatallion of other Liverpoolian combos) would make him the nation's most successful hit-disc producer of 1963.

At London's Guildhall School of Music George had equipped himself with a sound, solid background of musical know-how before he joined E.M.I. His studies at the School had included composition, conducting and the oboe. 13 years ago his first tasks for the E.M.I. organisation ranged from recording classical music to the traditional jazz of Humphrey Lyttelton. He also brought himself to the attention of the company's top executives by picking out and purchasing for British release an unusual little record entitled "*The Happy Wanderer*" by The Obernkirchen Children's Choir!

Most of George's 12 years of pre-Beatles studio activity were concentrated upon comedy and off-beat album material although a number of his disc productions—particularly Matt Monro's "*Portrait Of My Love*" plus "*My Kind Of Girl*," the Rolf Harris hit "*Sun Arise*" and the Bernard Cribbins best-seller "*Hole In The Ground*"—made pop headlines and sold in vast quantities.

He produced plenty of original cast stage show souvenirs including albums of "*Beyond The Fringe*" and "*At The Drop Of A Hat*," he was responsible for that all-time Peter Sellers favourite "*The Best Of Sellers*." George broke through the unreasonable barrier which appears to prevent most comedy singles reaching the upper segments of the Top Twenty. Prime examples of his success in this line are the Peter Sellers/Sophia Loren jackpot winner "*Goodness Gracious Me*" and Charlie Drake's "*Boomerang*" ditty.

Today George Martin finds himself in the thick of the Mersey beat battle. On an average of once a week he supervises energetic studio sessions which produce Parlophone and Columbia singles capable of rivalling each other in the charts and of jostling each other for pride of place at the very top of the hit parade.

"My basic attitude to pop recording technique is unchanged" says George. "I have always looked about for something new, something different. What I really like about my new association with the Merseyside units is that a producer can become more personally involved with groups in the studio. With a solo artist there is a musical director who builds up his orchestra from assorted session musicians. One's ideas are pretty well fixed in the orchestrations. On the other hand the recording of groups allows one to work very closely with the artists. The arrangements are sorted out and modified on the studio floor during the actual sessions."

George agrees that the looser time schedules help. Session musicians stay for agreed periods of playing time and even when additional expenditure does not seem of primary importance the atmosphere of the whole production can become a little tighter, a little less free, with stricter clock-on-the-wall deadlines to be met.

What are George's ideas on the essential qualities of a Number One hit? "First of all" he declared with a familiar twinkle in his eyes "it should sell a quarter of a million copies! Also it should have a good tune, intelligent lyrics which have a personal directness about their approach and it should be slightly different from anything else which has gone before. Finally it should have a good beat to bind the whole arrangement together."

What differences have the current Liverpool Silver Disc winners made to George's professional life? The twinkle returned: "I get a few more sour looks from people who belong to other record companies and I've had my office re-decorated!"

Unlike most of the ultra-busy Mersey artists he records, George has not been obliged to decrease his number of leisure hours. He follows a number of absorbing pastimes and he lists some of them in this order of merit:— (1) music (2) painting (3) laughing (4) swimming in warm water (5) eating (6) drinking good wines. The varied types of recorded music he prefers to hear for pleasure range from Andre Previn's "*Like Blue*" to Ravel's "*Daphnis and Chloe*" and from album material by Matt Monro to sets of tracks by The Beatles.

In the first six months of 1963 George Martin produced a total of six records (five singles and one LP) with Brian Epstein's Liverpool groups. Each and every one of those releases reached the Number One spot. If he carries through this astonishing record of 100% success into the early part of 1964, George will notch up 13 top pops in 13 months... which is more or less where we came in!

TONY BARROW.









## FANTASTIC DEMAND FOR "SHE LOVES YOU"

E.M.I. actually pressed well over a **QUARTER OF A MILLION** copies of The Beatles next single four weeks before it's official release on August 23rd. The demand is described as "incredible" and it looks certain to make the No. 1 spot in its very first week.

John and Paul stayed up until three in the morning only two days before the recording session writing both numbers!!

Their E.P. "Twist And Shout" is also going a bomb! Dealers ordered 55,000 copies in **HALF AN HOUR** one day last week!!!

## ROUND THE WORLD FOR GEORGE?

George Harrison has been asked to join a round-the-world trip by one fan. But George has three other Beatles to think of!

## UP IN SMOKE

**C**OMING back from Birmingham the other night, the boys smelt a strong smell of burning.

Road Manager Neil brought things to a screeching halt and everyone piled out leaving instruments and clothes behind. Except John—he wasn't letting several months of good choosing go up in smoke! Eventually they found that some wires were crossed, so they continued their journey after disconnecting the lights. The right indicator did some strange flashes and for a ten-minute period a lot of cows had their sleep shattered by their horn, which refused to be turned off! What a night!!!

## THANKS

TO ALL THOSE, who sent presents and cards, on my Birthday, I would like to say a **BIG BIG THANK YOU**

... RINGO

P.S. Sorry that I can't thank you all personally.

## Getting up

Big problem of the day is getting up early! Radio and TV dates have to be crammed in with evening shows, and that means dawn-rising, train-catching, lots of hard work and then back again for the performance with the typical Beatles enthusiasm.

## MARGATE—WE LOVE IT!

**R**INGO, Paul, John and George had their first week in variety at the Winter Gardens, Margate. Their comment at the end, "We love it! After the hundreds of one-nighters we've done over the past few years, it's just wonderful to sleep in the same beds for six nights running!"

Billy J. Kramer and The Dakotas, who are in the show too, make the same comment. But, **THEY** had no swimming

pool! So, everyday, they'd rush round to share the pool in The Beatles' hotel. Hard to tell who ducked who the most!

## NO FILM YET

Many film producers have submitted scripts to manager Brian Epstein as they want to feature Britain's premier chart topping and crowd-drawing group in their new productions to give them extra punch. But Brian has turned them all down because he knows that the boys could be very big in films and he's waiting for the right script before advising them to start their big screen career.

## VAN SCRIBBLES

Beatle People seem to love writing their messages on the sides of the Beatles van. Other fans don't mind doing the washing off. Causes a lot of van-changing though. Last week they had a Bedford, this week it's a Commer—wonder what it'll be next?

## DERBY WINNERS

The boys get given many strange and wonderful gifts. Linda Bailey of Stevenage has come up with a real winner—a greyhound! Apparently it's parents were great racers so we may yet see The Beatles winning The Greyhound Derby—and that won't please, please the bookies very much, because we'll all be backing it!



# The Beatles BOOK

## No. 2

**WILL BE ON SALE — 1st SEPTEMBER**

*(In most parts of the country it will be in the shops on Sat. 31st August)*

IN No. 2



**PART I**

OF



# A TALE OF 4 BEATLES

The True Story of how George, John, Paul and Ringo met, formed a group, went to Germany, recorded their first disc, made "Love Me Do", got their first No. 1 record, etc. etc. etc.



**Plus** — Lots of Pics, Beatle News, Fan Club, Beatles Song, etc.

**Don't Forget to make sure of your copy  
by placing an order with your local  
newsagent now!**

**For all the Groups** — Gerry and the Pacemakers, Shadows, Jaywalkers, Springfields, Tornados, Billy J. Kramer with the Dakotas, Jet and Tony, Freddie and The Dreamers, etc. etc.

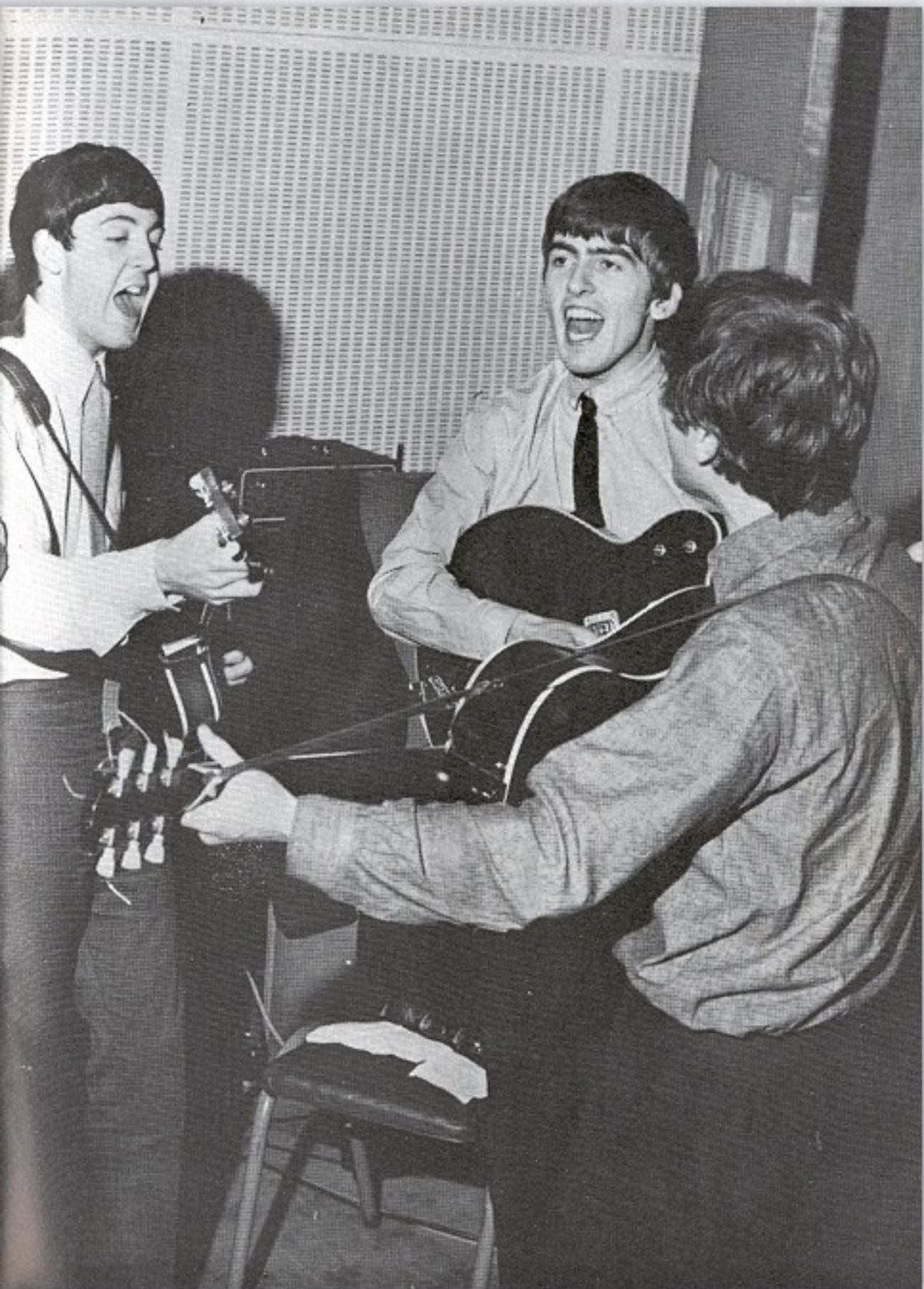
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# Beatles

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